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# DUVEEN BROTHERS

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OBJETS D'ART  
PAINTINGS  
PORCELAINS

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# ART IN AMERICA

## AN ILLUSTRATED QUARTERLY

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Fig. 1. CONRAD FABER: PORTRAIT OF GEORG VON RHEIN.  
*Metropolitan Museum of Art, New York.*



Fig. 2. CONRAD FABER: PORTRAIT OF HANS VON SCHÖNITZ.  
*Collection of Baron von Marcuard, Florence.*

# ART IN AMERICA · AN ILLUSTRATED QUARTERLY · VOLUME I NUMBER III · JULY MCMXIII

CONRAD FABER: PAINTER OF THE PATRICIANS OF  
FRANKFORT IN THE SECOND QUARTER OF THE  
SIXTEENTH CENTURY · BY MAX J. FRIEDLÄNDER\*

THE Metropolitan Museum recently acquired a dignified portrait of a man (Fig. 1), which had been sold by auction in London, on December 16, 1911, with the provisional attribution: Master of the Holzhausen Portraits. (See the *Bulletin of the Metropolitan Museum of Art*, July, 1912, and No. 32 of my subjoined list of pictures.)

What we know about the painter of this and of a closely related series of portraits has been revealed since 1896. An amateur of art, Baron von Marcuard, who lives in Florence and devotes himself to historical studies, owned, and still owns, an Early-German portrait bearing the date 1533 and, on the back, the name of the subject, Hans von Schenitz (Fig. 2). He has given us much interesting information about this Hans von Schönitz,<sup>1</sup> who was a *protégé* of Cardinal Albrecht of Mainz and whose tragic death made a great deal of noise. In 1535 Albrecht brought an action against the supposedly unfaithful court official and caused his summary execution in a violent manner, which was thought by many judicial murder and provoked Martin Luther's pen to vehement abuse of the prince of the Church.

Less fruitful were the efforts of the learned lover of art to settle the authorship of the picture. It was, indeed, established that the Holzhausen family of Frankfort-on-the-Main possesses among its ancestral portraits several that are evidently by the same hand as the Schönitz portrait. But the doubtful assumption that the city of Passau on the Danube is shown in the background of the picture led Baron von Marcuard astray, a search for the painter toward the east meaning neglect of the plain trail that led to

\* Translated by Mrs. Schuyler van Rensselaer.

<sup>1</sup> Das Bildnis des Hans von Schönitz, Munich, Bruckmann, 1896.



Frankfort-on-the-Main. The attempt to attribute the pictures to Melchior Feselen, an artist who worked at Passau; was a failure.

As in recent years the group of portraits resembling in style the Schönitz portrait has largely increased, it may be said with confidence the painter was between 1525 and 1551, during all the time, apparently working at Frankfort, and was the portrait painter of the "patricians" of the town. The names of the subjects are often to be read on the back of the pictures, and repeatedly we encounter the leading, the "reigning," families of the imperial city. Ten pictures of the group bear the artist's signature, consisting of the letters *C v C*. Nor do we seek in vain for a painter whose name these letters fit. He was Conrad Faber, called (probably from his place of birth) Conrad von Creuznach, who acquired burgher-right in Frankfort in 1538 and died there, apparently in 1552. A Munich connoisseur, Dr. Heinz Braune, was the one who had the happy idea of connecting the name of Conrad Faber with our group of pictures.

Although the Master of the Holzhausen Portraits seems to have been already at work in Frankfort in 1525, Faber did not acquire burgher-right there until 1538. But this disparity does not weigh heavily in the scale against the common identity of the two, for all other circumstances are in its favor. We are obliged to assume that Conrad worked during a series of years for the Frankfort families without becoming a resident of the city, or else without acquiring burgher-right.

One work of art certainly comes to us from Faber. The records tell that he designed a large woodcut which was published in 1553 by order of the council of the city of Frankfort. Consisting of several blocks, it portrays the siege of Frankfort in the year 1552, and is at once a view and a plan of the city. In it Faber proves himself a highly accomplished draughtsman. As the painter of the Holzhausen portraits shows a marked preference for city views in the backgrounds of his pictures, and as, in his portrait-painting, he stood close to the families which dominated in the council, it may easily be imagined why it was he who received the commission to supply the drawing for this woodcut. The names of both the burgomasters in office at the time are inscribed on the plan of the city. One of them is Johann von Glauburg. In 1545 the Holzhausen-Master had painted the portrait of this Johann von



Fig. 3. CONRAD FABER: PORTRAIT OF ULRICH VAN HYNSEBERG.  
*Collection of Mr. Leopold Hirsch, London.*



Fig. 4. CONRAD FABER: PORTRAIT OF ELISABETH BREUN.  
*Collection of Mr. Leopold Hirsch, London.*



Glauburg; and Glauburg's wife was a Knoblauch, a member of a family with which we find our painter in relations as early as 1529. On the plan of the city, outside the walls, the country-places of the Holzhausens, Stalburgs, Rorbachs, and Glauburgs are indicated with identifying inscriptions—the country-places of families whose names occur on our list of portraits.

#### LIST OF PORTRAITS

I have arranged, according to their date of production, such pictures of Faber's as have come to my knowledge, leaving to the end of the list those which are undated and of which the date cannot be ascertained.

ANNO 1525.

- 1, 2. ULRICH VON HYNBERG (HINSBERG). (Fig. 3)  
ELISABETH BREUN. (Fig. 4)

London, Leopold Hirsch.

ANNO 1529.

- 3, 4. HEINRICH KNOBELAUCH.  
FELICITAS VESTENERIN.

Dublin, National Gallery.

Only the man's portrait is preserved. We know of the portrait of Heinrich's wife from the inscription on the back of his portrait.

Signed by the painter: *C v C*.

- 5, 6. WEICKER REYS.  
CHRISTINA REYSIN.

Paris, François Kleinberger.

Formerly in the A. Houssaye Collection, Paris.

ANNO 1531.

7. LORENZO DE VILLANI.

A merchant of Florentine origin who, however, resided a long time in Frankfort and whom Faber painted at least thrice (see below, Nos. 19 and 23).

Milan, Palazzo Borromei.

The date is not given, but as Lorenzo is said in 1551 to be sixty years of age (see No. 23), and as he is painted here at the age of forty, the date of production can be affirmed.

ANNO 1532.

- 8, 9. FRIEDRICH RORBACH.  
KATHERINA KNOBLAUCHIN.

Dublin, National Gallery.

Only the woman's portrait is in Dublin. The man's was also in the Farrar Collection from which the Dublin picture was acquired in 1866.

Signed by the painter: *C v C*.

ANNO 1533.

10. HANS VON SCHENITZ (SCHOENITZ).

Florence, von Marcuard.

Signed by the painter: *C v C*.  
(also *F?*)

- 11, 12. JOHANN REYS. (Fig. 5)  
ANNA VESTENDERIN. (Fig. 6)

London, M. Knoedler and Co.

Both signed by the painter: *C v C*.

- 13, 14. GEORG WEISS.  
MARGARETA VON REIN.

The man's portrait, Munich, Pinakothek; the woman's portrait—signed *C v C* in the Amalienstift at Dessau.

15. DOROTHEA STRALBERGERIN.

Strassburg, Municipal Picture Collection.

ANNO 1535.

16. STEFAN GOEBEL.

Höchst, Freifrau von Günderode.

Signed: *C v C*.

The Günderodes are of Frankfort origin.

- 17, 18. GILBRECHT VON HOLZHAUSEN.  
ANNA RATZEBURGERIN.

Frankfort-on-the-Main, von Holzhausen.

Both pictures with the signature: *C v C*.

19. LORENZO DE VILLANI.

(See above, No. 7.)

Munich, Jacques Rosenthal.



ANNO 1536.

20. JUSTINIAN VON HOLZHAUSEN and  
ANNA FUERSTENBERG.

Double portrait, of broad shape, with a figure of Amor between the gentleman and lady.

Frankfort-on-the-Main, von Holzhausen.

ANNO 1545.

- 21, 22. JOHANN VON GLAUBURG.  
ANNA KNOBLAUCHIN.

Berlin, Royal Museum.

ANNO 1551.

- 23, 24. LORENZO DE VILLANI.  
ANNA SCHEVERIN.

Florence, Palazzo Torrigiani.

(See above, Nos. 7 and 19.) The age of Villani is given here as 60. On the back of the woman's portrait is the signature *C v C F F (?)*, apparently to be read: Conrad von Creuznach Faber Fecit. Villani's name often occurs in the council-minutes of the city of Nuremberg and, be it noted, in association with the name Torrigiani, by reason of a lawsuit: Villani had sent to the Torrigiani in Nuremberg a chest to which a third party laid claim. Evidently he was a business friend, perhaps even a kinsman, of his fellow-countrymen the Torrigiani. Thus it is explained why the portraits now hang in the Torrigiani Palace. With a little audacity one might, indeed, imagine the portraits of 1551 occupying the chest which in 1556 arrived at Nuremberg. Villani died between 1557 and 1560.

WITHOUT DATES

25. HAMAN VON HOLZHAUSEN.

Died 1536; the picture, therefore, is of an earlier date.

Frankfort-on-the-Main, von Holzhausen.

- 26, 27. AN UNKNOWN COUPLE.

Probably members of the Holzhausen connection.

Frankfort-on-the-Main, von Holzhausen.

28. PHILIPP VON RHEIN ZUM MOHREN.

There is an old copy of this picture with the same name at Frankfort among the ancestral portraits of the Holzhausens.

Brussels, Royal Picture Gallery.



Fig. 5. CONRAD FABER: PORTRAIT OF JOHANN REYS.  
*M. Knoedler and Co.*



Fig. 6. CONRAD FABER: PORTRAIT OF ANNA VESTENDERIN.  
*M. Knoedler and Co.*



29. UNKNOWN WOMAN.

Antwerp, Royal Museum.

30. UNKNOWN OLD MAN.

Philadelphia, John G. Johnson.

From the Doetsch Collection, London; sold in 1895.

31. UNKNOWN MAN.

England, Sion House.

I know of this picture only from a notice in the published account of the Early-German Exhibition at the Burlington Fine Arts Club, London, 1906.

32. GEORG VON RHEIN ZUM MOHREN.

New York, Metropolitan Museum of Art.

The name is hypothetical, resting upon induction. I derive the Christian name, Georg, from the equestrian saint on the hilt of the dagger, the family name from the crest (a Moor) on the signet-ring. Faber painted another member of the von Rhein zum Mohr connection (see above, No. 28).

33, 34. AN UNKNOWN COUPLE.

Saxony, in possession of a nobleman.

I am indebted to F. W. Lippman, London, for the information concerning these two pictures.

These thirty-four portraits, almost all about 50 centimetres in height by 35 in width, form a compact group, clearly revealing the art of a capable and independent painter who seems to have been inspired neither by Dürer nor by the art of the Danube school, of the lower Rhine, still less of the Netherlands. The heads in his pictures are slightly turned to one side, those of the men to the right, of the women to the left. The upper part of the body is broadly developed. The hands, for the most part rather coarse and fat, are always visible. Almost always the half-length figures, kept in general light and colorful, stand out against a lighter background of sky, and a geographically perceived landscape stretches back into the distance with a view of a city, a water-course, hills, meadows, fields, and trees. The freshness and breadth of the portraits are accentuated by the costumes and ornaments. The women especially are over-richly attired, adorned with embroideries, chains and jewelry. The ornaments, after the old fashion, are carried out in actual gold.

As presented by this painter, the members of the Frankfort patriciate have a *bourgeois* look, the men capable, the women kindly and cheerful. The patricians of Cologne, whom at this same time Barthel Bruyn portrayed, have a more dignified, stately air.

In the city of Frankfort so little of the artistic life of the sixteenth century has been preserved that the tardy revelation of the art of Conrad Faber must be all the more gratefully welcomed.

## WHISTLER: THE SELF-PORTRAITS IN OIL • BY A. E. GALLATIN

WHISTLER, like Rembrandt,<sup>1</sup> was the author of numerous portraits of himself. Seven of them, the subject of these notes, were executed in oil on canvas. I also have data concerning three portraits in chalk, four in pen and ink and eight in pencil, as well as three etchings and two dry-points. These will be catalogued in an elaborate iconography of all the various portraits, caricatures and photographs of the artist which I have prepared for publication next September.

Properly enough, since Whistler was the greatest artist this country has produced, five of these canvases are owned in the United States, nor is this to be wondered at, America now being the greatest magnet for all important paintings, as well as other works of art. Another of the portraits, a study, is in Dublin; the remaining example was destroyed.

According to the catalogue of the Whistler Memorial Exhibition (page 84) held at London in 1905, which was prepared by Joseph Pennell, there is a portrait of Whistler in the painting entitled "Cremorne Gardens, No. 2." This painting, measuring 25 inches by 51 inches, is unfinished; it was formerly owned by Thomas R. Way, but is now the property of the Metropolitan Museum of Art. The figure spoken of in this picture as being Whistler, and doubtless correctly, is seen at the right of the canvas, seated at a table with several other people. However, as the face has not even been indicated, it could not properly be catalogued as a portrait.

<sup>1</sup> Dr. Bode has catalogued fifty-eight such paintings: the etched portraits are also very numerous.



## I

(Fig. 7)

### PORTRAIT OF WHISTLER WITH HAT

Height, 27 in.; width, 21½ in. Painted about 1859. Signed: "Whistler."

This is a quarter-length portrait, in which the head is slightly turned to the left; over the artist's long hair reposes a large black hat; his coat is brown. Mr. and Mrs. Joseph Pennell's "Life" of the artist states that "it is evident" this painting "was suggested by Rembrandt's 'Young Man' in the Louvre." It was shown at the Boston (No. 55) and Paris (No. 1) Memorial Exhibitions, in 1904 and 1905.

Reproduced in the Pennells' "Life," as well as elsewhere. Etched by H. Guérard (etched surface, 8¾ in. x 7¼ in.; plate mark, 12⅞ in. x 8½ in.). Engraved on wood by Frederick Juengling (5½ in. x 4⅝ in.); *vide Scribner's Magazine*, August, 1879.

Property of National Gallery of Art, Washington (Charles L. Freer collection). Formerly owned by the late Samuel P. Avery.

## II

(Fig. 8)

### PORTRAIT

Height, 28 in.; width, 22 in. Painted about 1867. Not signed.

A half-length study; the artist, whose head faces to the right, wears a loose black coat and a low white collar; on his head is a round black hat. The Pennells' "Life" attacks this portrait as not being genuine, one reason given being the presence of the white lock of hair, which the artist did not possess when a young man. Mr. Charles L. Freer, on the contrary, informs me he is equally positive that it is the work of Whistler.

This painting was shown at the Whistler exhibition held in 1910 at the Metropolitan Museum of Art (No. 10) and is reproduced as the frontispiece to the catalogue.

Property of National Gallery of Art, Washington (Charles L. Freer collection).

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Fig. 8.



Fig. 7.



### III

(Fig. 9)

#### PORTRAIT

Height, 29½ in.; width, 21 in. Signed with "butterfly" signature, both on painting and frame.

This is a half-length portrait; the artist, whose face is slightly turned to the left, wears a gray painting jacket and a round hat; his right hand holds three paint-brushes. It was shown at the London Memorial Exhibition (No. 30), 1905.

Reproduced in the Pennells' "Life," as well as elsewhere. Etched by Percy Thomas (5⅛ in. x 3⅞ in.) for Ralph Thomas's catalogue of Whistler's etchings and dry-points (London, 1874). Also etched by William Hole (10 in. x 7⅛ in.) for *Art Journal* (London), October, 1897.

Property of Harry Glover Stevens, Esq., Detroit, Michigan. Formerly owned by the late George McCulloch.

### IV

(Fig. 10)

#### WHISTLER IN HIS STUDIO

Height, 23½ in.; width, 18 in. Not signed.

The artist, who wears a white suit, is seen in full length standing at his easel, with brush in his left hand, the picture having been painted in front of a mirror. The interior also contains two female models, both full-length, one standing, one seated on a sofa. This is a study, lower in tone and more broadly painted, for the following painting of the same name. The Pennells' "Life" states that it was repudiated by Whistler, but a contrary view is held by Sir Hugh Lane, the curator of the Municipal Art Gallery of Dublin, who writes me:<sup>1</sup> "The picture we have in Dublin of Whistler in his studio is quite well known to various neighbors of mine here [Chelsea] in the artist's lifetime. I am told on the best authority that he was asked to sell this picture and that he refused, saying that he liked it as a sketch, and eventually painted Mr. Freshfield's picture [this paint-

<sup>1</sup> The remarks in brackets are mine.



Fig. 12.



Fig. 9.



ing is now owned by the Chicago Art Institute] from it. It was exhibited at the Whistler Memorial Exhibition [No. 15] in London with Mr. Freshfield's picture, and all the artists I know considered it to be much finer as a work of art than Mr. Freshfield's more important painting." Reproduced, in color, in J. E. Phythian's "Fifty Years of Modern Painting" (London, 1908).

Property of Municipal Art Gallery, Dublin.

## V

(Fig. 11)

### WHISTLER IN HIS STUDIO

Height, 23 in.; width, 17¼ in. Signed with the "butterfly" signature.

This painting is similar in subject to the above (IV), of the same name; it is a finished picture, whereas the other version is a study. In a letter to Fantin Latour Whistler stated that this was a study for a large picture (which was never painted), to be similar to Fantin's "Hommage à Delacroix." Shown at London Memorial Exhibition (No. 13), 1905.

Reproduced in the Pennells' "Life," as well as elsewhere.

Property of Chicago Art Institute. Formerly owned by Douglas Freshfield, Esq.

## VI

(Fig. 12)

### BROWN AND GOLD

Height, 25½ in.; width, 18½ in. Signed with "butterfly" signature.

A half-length portrait, in which the artist is seen with head turned to the right. He is gesticulating with left hand; the white lock of hair and monocle are in evidence, as is the rosette of the Legion of Honor. Of this painting Léonce Bénédict writes: "In the warm penumbra of its harmony, 'brown and gold,' he breathes the inner contentment of the satisfied artist. One feels that it is painted in a state of happiness, following the return of approval, so unjustly withheld from him in England, and painted in the years



Fig. 10.



Fig. 11.



after his marriage; we can call it the portrait of the true Whistler." Shown at Boston (No. 1) and Paris (No. 29) Memorial Exhibitions, 1904, 1905.

Reproduced in the album of forty reproductions of paintings by Whistler issued at the time of the Paris Memorial Exhibition (1905). Also reproduced in *Masters in Art* (Boston), December, 1907.

Property of George W. Vanderbilt, Esq.

## VII

### BROWN AND GOLD

There was another self-portrait, also entitled "Brown and Gold," shown at the Paris Universal Exhibition of 1900. It was a full-length, showing the artist attired in a long brown overcoat. This painting was subsequently destroyed by the artist. No photograph or engraving of it exists, but a clue to it is preserved in a preliminary pen and ink sketch owned by Joseph Pennell, Esq., and reproduced in the Pennells' "Life."

### RUBENS AND VAN DYCK IN MR. P. A. B. WIDENER'S COLLECTION • BY WILHELM R. VALENTINER

**T**HERE is hardly another private collection in which the art of Van Dyck is so adequately represented, and, the quality of the pictures considered, there are not many public ones which compare with the Widener Collection in this respect.

With the exception of one admirable example of his later English phase, all these paintings belong to the master's Genoan period, during which he undoubtedly painted his most splendid and fascinating portraits. Among them are two of his rare full-length pictures of ladies of the Genoese aristocracy, which form the chief ornament of the room specially designed to house the Van Dycks.

Before studying these pictures, however, we must turn to a painting by Van Dyck's master, Rubens, which forms, in sort, an introduction to them. It is one of those rather large studies, entirely by the master's own hand, which he executed during his last years—



Fig. 13. RUBENS: THE RAPE OF THE SABINES.  
*Collection of Mr. P. A. B. Widener, Philadelphia.*



Fig. 14. VAN DYCK: ASCENSION OF THE VIRGIN.  
*Collection of Mr. P. A. B. Widener, Philadelphia.*



about 1635 (Fig. 13). It represents *The Rape of the Sabines*, and with a second study, now in Mr. Johnson's Collection in Philadelphia, was preparatory to two larger paintings which Rubens executed with the help of his pupils, probably for the Spanish Court. Mr. Alfred de Rothschild has similar compositions in his Paris collection, and two more pictures depicting the same subject, one largely executed by pupils, are respectively in the Munich Pinakothek and in the National Gallery in London. Our study is a free and inspired composition pitched in a glowing color scale. The perfect balance of movement and counter-movement in the undulating groups corresponds with the rhythmic harmony of the coloring. The gleaming white of the horse and the robe of the woman in the center of the picture are framed in bright colors—the orange and blue cloak shrouding the pleading figure of the old man, and the red-scarfed warrior who is lifting the girl on to the horse. Paler color masses then melt into the distance on either side toward a background of architectural structures and landscape. Other glowing figures flash out in the corners—notably the two women in the left corner, fearful yet hesitating in their flight, whose costumes shimmer with the peculiar bluish-red and orange-brown tints of the master's later style. All this is thrown on to the canvas with free and masterly brushwork, in transparent tones, and with an extraordinary feeling for the ordering of the masses, which are curiously entwined like some splendid ornament, yet express the spirit of the scene in all its living details.

Van Dyck's only scenic work in the Widener Collection, an *Ascension of the Virgin*, from the Hope Collection, lends itself well to comparison with the Rubens study (Fig. 14). It, too, is pitched in light tones, principally in white, and its flowing lines stamp it as the work of a pupil of Rubens. It is one of the most charming of the sacred pictures painted by Van Dyck, who was seldom so happy in his delineation of such subjects as his great prototype. Already steeped in that golden atmosphere, which, influenced by the Venetian School, Van Dyck lent to those of his works painted in Italy, it still retains the youthful verve which gave so much of freshness and rhythm to the earlier pictures executed in Antwerp.

Van Dyck spent the period between the end of the year 1621 and 1627 in Italy. After a stay of several months in Genoa and Bologna, he went in 1622 to Florence and Rome, and later to Venice,



Fig. 15. VAN DYCK: PAOLA ADORNO.  
*Collection of Mr. P. A. B. Widener, Philadelphia.*







Fig. 16. VAN DYCK: MARCHESA CATTANEO.  
*Collection of Mr. P. A. B. Widener, Philadelphia.*





from whence he returned to Rome in 1623 and painted the celebrated portrait of Cardinal Bentivoglio, now in the Pitti Palace. He returned to Genoa for a short period that same year, interrupting his stay there to undertake a voyage to Sicily in 1624. During 1625 and 1626 he appears to have resided principally at Genoa and there to have painted the greater number of his portraits of Italian aristocrats. The two portraits in the Widener Collection of the children of the Marchesa Grimaldi are dated 1623. It is probable, therefore, that the portrait of the Marchesa herself was executed that same year, during Van Dyck's second sojourn in Genoa, shortly after he had completed his famous portrait of the Roman Cardinal. The three other portraits of the Prefect Raphael Raciuss, of Vincenzo Imperiale, dated 1625, and his second large full-length female portrait—that of Paola Adorno, which in its somewhat cooler coloring and in other characteristics betrays the clear-cut style of the later Genoan period, were probably painted during the artist's third stay in Genoa between 1625 and 1626.

The young artist had developed an aristocratic taste through his intercourse with the Genoese nobility, and the peerless Paola Adorno herself, wife of the Marchese Brignole-Sala, is supposed to have been the object of his devotion. It is true, he painted her more frequently, and certainly not with less enthusiasm than any other woman of the Genoese nobility, so the tradition may not be without foundation. Mr. Widener's picture is one of the most beautiful of this group of portraits (Fig. 15). She is shown, enthroned in queenly fashion, between pillars, her little son beside her in the guise of a page. One senses the artist's desire to lend to his subject something more of majesty and beauty of form than was actually hers. The exaggerated height of the figure, further accentuated by trailing garments, corresponded to the period's ideal of beauty. The framing of the cool transparent face by vertical architectural lines lends a statuesque appearance to the figure which is shown in severest profile. There is something almost unearthly in this lofty apparition, and one feels no link between her and the boy at her side with his expression of precocious self-consciousness. During this period of Van Dyck's entire devotion to the aristocratic ideal he but seldom evinced appreciation for the charm of childhood. When he painted the Genoese ladies accompanied by their children, the latter are used merely as foils to accentuate the stature and calm intelligence



of their elders. In the portrait of Paola Adorno, the boy, in his gorgeous costume of red and yellow velvet, forms a color contrast to the deep black of the Marchesa's satin gown.

By some fortunate chance, he did not paint the Marchesa Cattaneo and her children on the same canvas, but chose to represent the Marchesa attended by a servant, in whose case one overlooks more easily a but fleetingly characterized portrayal. The boy and girl are depicted by themselves, and consequently with more sympathy and understanding for their naive childishness than in most of Van Dyck's portraits. These two pictures form charming companion pieces to the glowing masterpiece hanging between them to which their discreet amber tones seem a fitting prelude.

This latter work is justly considered one of the master's most incomparable achievements—in fact, one of the masterpieces of the art of portraiture in general (Fig. 16). Nature and art have combined to do honor to the queenly model, and everything is arranged to enhance her charm. Life size, full length portraits nearly always create an impression of dominance, but the physical and spiritual supremacy of his model have seldom found such convincing portrayal at an artist's hands. The figure, haughtily swaying from its Olympic height, casts a cool glance on the spectator below. The long garment covering the feet, the somewhat restrained attitude, the position of the little negro servitor, and of the uplifted umbrella, which, as it were, elongates the figure, everything combines to lend increased height and majesty. Her slenderness measures itself against the soaring lines of the palace behind her. The clear-cut lines of her dark robe are contrasted with the unquiet life of the open air surrounding her, and its distinguished simplicity stands out in contrast to the golden yellow garments of the servant and the red of the uplifted umbrella. The head, with its arrestingly expectant expression, emerges from a background of deep, glowing color. The flashing eye, sharp nose and nervous mouth all betray a consciousness of noble origin freely and proudly borne, with the intelligence befitting one chosen to rule. The stage setting does not seem too elaborate for the presentation of such a model, for the artist realized that the portrayal of these aristocrats demanded just as keen an appreciation of their fitting milieu as of the nature of his subjects themselves. The model and her surroundings are in completest harmony. The very flowers and pleasure grounds in the foreground wear an aspect



Fig. 17. VAN DYCK: VINCENZO IMPERIALE.  
*Collection of Mr. P. A. B. Widener, Philadelphia.*







Fig. 19. VAN DYCK: LADY D'AUBIGNY.  
*Collection of Mr. P. A. B. Widener, Philadelphia.*



Fig. 18. VAN DYCK: RAPHAEL RACIJS.  
*Collection of Mr. P. A. B. Widener, Philadelphia.*



of elaboration, and glowing veiled tones stream from the sky and create a witching atmosphere in which the figure seems to emerge from amber clouds.

Mr. Widener's Van Dyck Room is further enriched by two masculine portraits presenting characteristic types of the Italian aristocrat of the period, and forming splendid contrasts to the feminine portraits described above. Vincenzo Imperiale is a pompous and dignified figure (Fig. 17). His massive and imposing build, and simple costume, designed on large lines, form an impressive ensemble. The portrait of Raphael Raciuss represents a fiery and youthful warrior, who wins our hearts by his poetic and romantic appearance (Fig. 18).

What a contrast to pass from the warm and temperament steeped atmosphere of Van Dyck's Genoese portraits to the cool pale tones of that of Catherine Howard, Lady d'Aubigny, executed towards the end of the painter's career (Fig. 19). The figure, attired in a rose-colored silk dress, with pearl ornaments at ear, throat and shoulder, sways towards us, a tired indifferent smile on her lips. The pale transparent countenance and conscious attitude, the easy elegance of her outstretched arm whose fingers seem scarcely to clasp the flowers she holds, everything suggests a last up-flickering of the artist's genius. The brushwork is mere play for him; the technique easy and unostentatious; the color scale of the utmost simplicity—the figure in its robe of solid color standing before a background of solid black. The rendering of distinction has become second nature to this artist whose art is dominant, but no longer inspired as in those unforgettable Genoese portraits.

## AN ALTAR-PIECE BY BENVENUTO DI GIOVANNI BY EDWARD W. FORBES

**A** LARGE and important altar-piece by Benvenuto di Giovanni has been brought to life again and placed on exhibition in the Fogg Art Museum of Harvard University after being withdrawn for eleven years (Fig. 20).

In 1899, when the picture was bought, its condition was so grave that European critics and dealers were afraid to buy it. An attempt was made to restore it in London. But soon



Fig. 20. BENVENUTO DI GIOVANNI: MADONNA ENTHRONED.  
*Fogg Art Museum, Cambridge.*





after coming to this country it went to pieces worse than before.<sup>1</sup>

The transferring has at last been successfully accomplished, in spite of serious difficulties, owing to the large size of the panel—6 ft. by 7½ ft.—and the various disastrous vicissitudes which it has undergone.

Now, though the tinting in the damaged parts is not yet finished, the paint is firm and the color fresh and brilliant. The faces and hands have suffered comparatively little, and in many cases not at all. The greatest damage has occurred in the lower parts of the draperies.

The method of restoring has been to stop short of the deception point. Some dealers and collectors like to have their paintings restored to such an extent that it is practically impossible to tell what is new; but the ideal of serious students and museums should be to have it easy for the careful observer to distinguish the new painting from the work of the master's hand.

So this seems to be a fitting time to reintroduce this altar-piece to the art lovers who read this magazine. Probably it was originally painted for an Augustinian church in or near Siena, as three of the saints are connected with that order. Perhaps the choice of St. John the Evangelist for the fourth saint indicates that the church or the chapel for which the altar-piece was designed was dedicated to him.

The Madonna is seated on a raised throne on a colored marble pavement. A handsome bit of green brocade is placed over the back of the throne. With her left hand she holds the Child, and also a thin veil which partially conceals a small part of his otherwise naked little body. Her right hand is placed in a pensive and devotional manner on her breast. The Child holds out one hand half opened in the attitude of blessing, and with the other firmly clasps a small fluttering bird.

Two winged cherubim stand directly behind the Madonna's throne, with their hands folded in prayer. The childish faces, though earnest and sincere, are not lovely. Nor is Mary conspicuously beautiful. She is much like Benvenuto's other Madonnas—somewhat wooden, but sweet and dignified with the mystic Sienese aloofness from the world.

<sup>1</sup> The photograph that is used in Jacobsen's "Das Quattrocento in Siena," and also by F. Mason Perkins in the *Rassegna d'Arte*, 1905, p. 66, and the *Rassegna d'Arte Senese*, I, 76, was taken in London in 1899, before its restoration.



The beauty is more conspicuous in the charming attendant angels. There is a splendid austerity in the pious and earnest white-bearded saints kneeling at the sides, archaic and stiff though they are. Finer still are the dignified and thoughtful faces of St. Nicholas and St. Monica, full of character and quiet strength.

St. Augustine himself kneels on the left in a richly jeweled golden brown robe, with his mitre and his crozier. His mother, St. Monica, stands behind St. John, and St. Nicholas of Tolentino stands behind St. Augustine.

Benevenuto di Giovanni del Guasto was born on the 13th of September, 1436, eighty-eight years after the great plague devastated Siena and closed the careers of the two brilliant Lorenzetti brothers, with whom the first great period of Sienese art came to an end. Siena never fully recovered from the terrible blow to her population and her vitality. The artistic life of the city suffered also. Lippo Memmi, Bartolo di Fredi, and Taddeo di Bartolo and others carried on the great tradition and caused the tree to bring forth some scattering fruit, until the second springtime came, when once more the Sienese school blossomed during the last seventy years of the fifteenth century.

Benvenuto was not a great innovator. He was content to paint in the traditional and unprogressive Sienese manner. Neither he nor his fellow pupils, Francesco di Giorgio and Neroccio, appear to have derived their types from their master, Vecchietta. Some of the early paintings by Benvenuto resemble the type of his famous contemporary, Matteo da Siena, though it is curious to note that the Virgin in Benvenuto's Sinalunga Annunciation, painted in 1470, resembles the type later developed by Matteo almost more than does Matteo's early Madonna in the Siena Academy, dated 1470. This in its turn bears a slight resemblance to the style created later by Benvenuto. The charming Madonna and Child by Benvenuto in the Jarves Collection at New Haven also appears to be of this period, and shows a resemblance to Matteo's later style.

Benvenuto developed his own types and stuck to them with some tenacity, though his work bears some relation to other artists and other schools. More than one critic has noticed the influence of Benozzo Gozzoli and the Umbrian master, Bonfigli, in his angels. Crowe and Cavalcaselle speak of a resemblance to Carlo Crivelli that appears in some of his works. After the year 1500, when he



Fig. 21. BENVENUTO DI GIOVANNI: MADONNA ENTHRONED.  
*Sienna, S. Domenico.*



Fig. 22. BENVENUTO DI GIOVANNI: ASCENSION OF CHRIST.  
*Sienna, Academy.*



was an elderly man, he appears to have been influenced by Pinturicchio and Signorelli, unless the works of that date were principally done by his son and assistant, Girolamo, who was born in 1470, and would be more open to new influences from other cities than his aged father.

There has been much confusion between the works of the father and son. Even now there is a diversity of opinion among critics as to just what was done by which. Crowe and Cavalcaselle take the view that Girolamo improved on the work of his father. I think that the view held by some of the modern critics, that the son never quite reached the level of Benvenuto, is more tenable.

It may help us to determine just what place the undated Fogg Museum altar-piece holds in Benvenuto's life work by comparing it with some of his most famous and important paintings which are dated. His earliest dated work that we know is the Volterra Annunciation, a charming picture of 1466, with gold background.

The Sinalunga Annunciation, painted four years later, shows a marked development. There is a spacious pavement, stretching off by the large palace to the gardens and the distant hills beyond. Later he used this same pavement scheme in the picture in the Fogg Museum.

The well-known altar-piece now in the Siena Academy, which is dated 1475, is another example of his early style. This is far more primitive in many ways than the 1470 Annunciation. It has a childlike charm and lack of weight and force. The National Gallery Madonna, dated 1479, is also of this early period, and shows many of the same characteristics. The types and forms are much the same. The infant Jesus is clothed in a tunic decorated with pearls, but here is added a significant ornament. A cross is suspended from his neck.

The Madonna della Misericordia of 1481 and the Madonna and Child with saints and angels in the church of S. Domenico at Siena, which is dated 1483 (Fig. 21), are clearly less developed in form and are more lacking in force than the Fogg Museum painting.

Several writers on Benvenuto have remarked on the change that took place in his style between the years 1475 and 1491, when he produced his severe and almost harsh Ascension, crowded with earnest and intense apostles, and in the heaven above rows of serious angels, who lack the youth and light-heartedness of his earlier ones (Fig. 22).

No one has yet made an attempt to determine the date of the Fogg Museum altar-piece with any exactness, though Mr. F. Mason Perkins places it in his late period, and mentions a relation to the Madonnas of Torrita, 1497, and Sinalunga, 1509, in a general way. I also believe that the Fogg Museum altar-piece is in his mature manner, but am inclined to place it before 1495. As I have never seen either of these two last-mentioned paintings, I cannot compare it with them, but it seems to have a definite relation to the Ascension of 1491, and may have been painted a few years before that picture.

In any case, it was painted at the happy moment when he still retained the beauty and freshness of his early color and the youthful charm of his angels, and yet had learned to give stateliness to his Madonna and character and nobility to his saints. In 1491 he had hardened into his later manner, and had fallen into a harsh, muddy color scheme and a sombreness of effect. The fact that he used a number of the same models in the Fogg Museum altar-piece and in the Ascension makes it seem highly probable that the two paintings were produced within a few years of each other.

There is a marked resemblance between St. Nicholas, St. Monica, St. Augustine, and St. John in the Fogg Museum painting and the furthest kneeling apostle on the left, the Mary, the St. Peter, and the apostle behind him respectively in the Ascension. There is also a resemblance between some of the angels, though those in the Fogg Museum altar-piece have more delicacy and freshness.

A comparison of photographs will show that for style and quality of workmanship this altar-piece is one of the finest masterpieces of his best period. Mr. William Rankin spoke of it in 1905 as the best example of Sienese painting in America. Since that day Mr. J. Pierpont Morgan has given the large Assumption of the Virgin to the Metropolitan Museum. This panel, which is dated 1498, is an important example of his later style, when he cared less for glowing and gay colors. It has a cool gray tone and a spacious atmospheric landscape. Some critics believe that the hand of Girolamo is to be seen in both this and the Fogg Museum painting, perhaps on account of the strong resemblance of the Madonnas to Girolamo's painting of Our Lady of the Snow, signed and dated 1508; but it seems more likely that Benvenuto himself was the master, and that Girolamo in Our Lady of the Snow closely followed the type which for years he had been helping his father to paint.



There are other paintings by Benvenuto in America. In Philadelphia Mr. Widener has one. Mr. D. Fellows Platt of Englewood, N. J., has two—one a charming early Madonna and Saints, the other a Holy Family, delightful in color.

There are also at least two paintings in America which are almost certainly by Girolamo di Benvenuto. One is a fine *desco a parte*, representing Love Bound by Maidens, at New Haven, and the other an interesting Miracle of St. Catherine which is loaned to the Fogg Museum by Mrs. F. L. D. Rust of Boston.

It used to be the fashion to decry Sienese art; but now its lovers are growing in number. They find in these quaint early pictures that the design, the decorative effect, the feeling and the color are wonderful and have a subtle quality of their own.

Though Benvenuto shared with his Sienese contemporaries a lack of interest in the scientific study of anatomy that was occupying their Florentine neighbors, yet he did not shirk the drawing of difficult details. In the hands of St. Nicholas and St. Monica, for instance, the anatomy is searched for with a characteristic earnestness and love of fine quality. Mr. Perkins speaks of this picture as being perhaps the most exquisite example of highly finished work in Italian art outside Siena and certain works in Padua and Ferrara. Even the smallest details, the beards of the saints, the delicate candlesticks with their ruddy flames, and the jeweled robes show the high standard of exquisite loving workmanship of the masters in Siena of that period, who were devoting their lives to their work for the glory of God.

Perhaps more charming than anything else about our altarpiece is its color. The splendid effect of color is achieved by the rose reds skilfully distributed over the surface and emphasized by the glowing gold background and the impressive dark mantles of the saints. The gown of the Madonna and the mantle of St. John are both of a superb red, which is echoed in stronger or in fainter notes by the red books held by St. Monica and St. Nicholas, by the fiery-red lining of St. Augustine's cloak, the paler rose red of the garments of the two angels and the wings of the cherubim. Though the color symbolic of love is the central theme, the other colors play their part in creating the rich and harmonious effect of the whole picture. Perhaps the most fascinating individual bit of color is the wonderful combination of St. John's pale blue robe and

pure red mantle and its light green lining with the sacred book of yellow vellum in his withered, parchment-like hand. This was the book felt to contain such lofty thoughts that his eagle, who stands behind him, was chosen as the fitting symbol of his soaring flight.

Such, then, is this Sienese vision of glorious color, painted with loving care for the honor of the blessed Madonna, to whom above all others the Sienese prayed during the tragic vicissitudes of the fifteenth century.

## A STARNINA ATTRIBUTION

THE little St. Paul here reproduced (Fig. 23), a recent acquisition to Mr. John G. Johnson's collection, has long been a puzzle to me. Though there was no record of provenance, it seemed certain that the panel must have been painted at Florence. The plastic quality of the work and the general severity of the style led me tentatively to class the picture in the school of Andrea Orcagna, and indeed the type of the Saint, a traditional one, recalls strongly the St. Paul of the Strozzi altarpiece in the Church of Sta. Maria Novella. Further study made it clear that the picture must be set in the early years of the fifteenth century. The *formella* made with interlacing borders is frequent in chest-fronts of the first third of the century and does not occur earlier. One evidently had to do with a late Giottesque painter who had deliberately inspired himself from early and fine examples of the school. Especially striking was the entire absence of that calligraphic prettiness which is almost invariable in the late Gothic painters of Florence, while in the careful fusion of his shadow and restriction of the light and in the broad cast of his drapery the artist seemed to bring something quite individual and prophetic of Masaccio.

Before discussing the attribution to Gherardo Starnina a word on material considerations. The panel is a bad bit of beechwood, 24 cm. wide by 26 cm. high (22 by 23 within the painted medallion). The margin is gilded with raised decoration in *pastiglio*. The background is a darkened blue which under skilful cleaning has regained a trace of its original hue. On the background to right and left of the neck of the Saint one reads in gold letters of Gothic form, S. Paulus. The Saint's hair is a russet brown, his tunic ver-



milion, as is the book cover, the mantle a fine olive green. All the draperies have a narrow gold border. The hilt of the sword is gold, the blade silver. Unusual qualities in Florentine work of this period are the modeling value of the taut edges of the drapery, and the massive powerful fist. The panel has been broken across in a line plainly shown in the cut, there is a knot about the middle of the breast and adjoining it some retouching, but with these exceptions the painting is intact. The work in the beard and in the shading of the face is notably delicate.

This combination of Giotto-like plasticity with a new sense of light and shade is found in the work of Gherardo Starnina, whom Vasari lauded as a precursor of Masolino and Masaccio. Starnina's work, which most critics have despaired of recovering, has recently been ascertained by Professor August Schmarsow. I need only refer to his important monograph, "Wer ist Gherardo Starnina?" published in the volume of the "Abhandlungen der Phil.-Hist. Klasse d. Kön. Sächs. Gesellsch. der Wissenschaften"; separate reprint, Teubner, 1912. Professor Schmarsow bases his reconstruction on the frescoes of the Castellani Chapel, Sta. Croce, which represent the legend of St. Nicholas, and are ascribed by Vasari to Starnina. To these he adds a St. Nicholas and a St. Julian, at Munich, ascribed to Agnolo Gaddi, and a series of predella panels in the same gallery depicting episodes in St. Nicholas' life. For my purpose it will be sufficient to confront the St. Paul with a fragment from the fresco in Sta. Croce which represents St. Nicholas saving a boy from drowning (Fig. 24). In the bald head of the father and in the St. Paul we have identical finesses of shading. The firm modeling edges of the drapery, and its simple folds, the set ugly mouths, the form of the ear, and the scale of the hand are the same in both cases. Even more characteristic is the somewhat sinister sidewise glance. Or if one wished further Morellian evidence, the thumb of St. Paul turns down over his gripping fingers just as in the case of St. Nicholas and St. Julian at Munich (Schmarsow, Tafel V.). The similarities between the facial types of the Castellani Chapel and of the St. Paul seem to me too evident to need urging. The St. Paul is published chiefly in the hope that other members of the same series may be recovered. It must have formed part of a considerable set of apostles or saints adorning the predella of an altar-piece or a pair of cabinet doors in a sacristy.



Fig. 23. GHERARDO STARNINA: ST. PAUL.  
Collection of Mr. John G. Johnson, Philadelphia.



Fig. 24. GHERARDO STARNINA: ST. NICHOLAS SAVING A BOY FROM DROWNING.  
Fragment from the fresco in Sta. Croce, Florence.



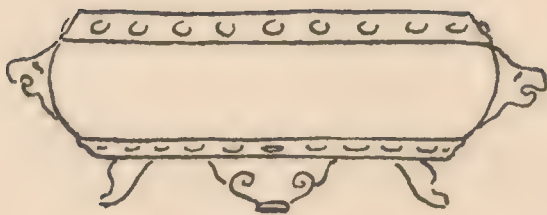


Fig. 25.

## “IMPERIAL” SONG POTTERY · BY HAMILTON BELL

UNTIL very recently the attitude, even of connoisseurs, with very few exceptions, toward early Chinese glazed pottery was that of Bushell, who, following Grandidier, lumped Sung and Yuan wares together as Primitive.

It is difficult to understand how this should ever have been possible, in view of their admirably accomplished potting and the consummate beauty of glaze and color they display, which is as far from primitive as anything that can be imagined. To-day the perspicuity of two or three collectors—mostly American—has placed these vessels in the first rank of works of ceramic art, from which high estate their fine quality will forever prevent them from falling.

Julien, whose translation of the “History of King-te-Chin” appeared in 1856, was perhaps the first European author to mention these wares, but only in quotation. A solitary example marked *san*, 3, owned by Mr. G. R. Davies, appeared in the Burlington Fine Arts Club exhibition in 1896, and Mr. Hobson records a bottle in the Victoria and Albert Museum marked *ch’i*, 7, and a bowl in the British Museum marked *san*, 3. These examples, however, are sporadic. In Bushell’s catalogue of the Walters collection, published 1897-9, he gave the fullest original account of Sung Chün yao that had so far appeared; one tiny piece, No. 125, marked *san*, 3, is included in that collection, together with two unmarked but far handsomer pieces. So far as I have been able to discover, the first important show of this pottery was that made at the Burlington Fine Arts Club exhibition of 1911, chiefly by M. Eumorsopoulos, who owned seven out of the eight marked pieces exhibited. Even so recently as the sales of the Dana and Laffan collections, in 1898 and 1911, the few pieces sold fetched insignificant prices; the extent of the reaction may be realized when it is stated that a pair of large and singularly beautiful flower-pots from the collection of Prince Ching are now being

offered for \$50,000 here in New York, while a Chinese connoisseur in Hong Kong values his thirteen consummate examples at \$250,000. The Walters Catalogue notes that they are valued at such high prices in their own country that few genuine examples are exported. We may perhaps identify the wares which are the subject of this paper with the Chün-chou of Sung potters, although this is rendered rather dubious by the assertion of Chinese authorities that this ware was not regarded as valuable, being placed lowest among the productions of Sung.

Notwithstanding that he makes this implication, Hsian-yuan p'ien, a Chinese collector of the sixteenth century, whose treatise and catalogue were translated by Bushell, with reproductions in color of Chinese copies of the original illustrations, seems to have thought better of them than this; he records his possession of a wine jar, with phoenix handles, marked wu, five [plate 20, Bushell's edition], of which he says, "Underneath the foot the character five is found engraved as a numeral mark, an evidence that it is without any doubt a Chün-chou piece." In his account of another piece [plate 41, Bushell's edition], decorated with floral scrolls worked in relief under the glaze, but not marked, he says: "The productions of the Chün-chou kilns were for the most part of novel original design and not modeled after the antique. Among the finest colored glazes produced here none surpassed the two known as 'vermilion red' and 'aubergine purple.' As for the 'moonlight white' (*clair-de-lune*) and oil green, these last were inferior colors in the Chün-chou potteries. So that a fine specimen of 'aubergine purple' decorated profusely with floral scrolls in pronounced relief is of the highest class."

The T'ao shuo, written about a century later, by Chu Yen, in 1774, also translated by Bushell, quotes four authorities on the subject of Chün-chou ware, but their descriptions, like most records of the kind, are too involved for us to be very certain of what they mean. Bushell himself seems to have felt this, as in his various writings on the subject he gives more than one version of the same original. In the T'ao shuo he makes the Liu ch'ing jih cha say, "This includes pieces of nearly every color, the brightest tints being even too glaring. Some pieces have the rabbit's hair marking, others bluish flames of fire."



The Po wu yao lan, which was printed in the era of 1621-27, states that "it comprises in its first class three colors, rouge-like red, fresh onion-like bright green and ink-like dark purple, when of uniformly pure color. They have inscribed, underneath, the numerals 1, 2, etc., to record the numbers of the pieces." [Sic.] "There are flower-pots and saucers of this porcelain of great beauty." The Ch'ing pi tsang says, "The best is of uniform color and has underneath the numerals 1, 2, etc. The mixed colors are not worth collecting."

From the T'ung ya he quotes: "Chün-chou of many (*lit.*, five) colors transformed in the furnace is not rare at present. The image of Kuan-yin in the temple Pao-kuo Ssu is a specimen of this class." Another translation of the Liu ch'ing jih cha says: "Chün yao shows in gradual shades the brilliant effects of all colors, very prominently the T'su-ssu pattern and the ch'ing (green or blue) of a blazing flame." T'su-ssu is the dodder plant with mottled leaves, referring, one may assume, to the indescribable way in which the colors are mixed and blended in the brilliant glazes of this Chün yao ware.

The Chinese collectors have almost exhausted their vocabulary in the effort to do justice to the various and extraordinary beauties of these pieces. They speak of "Dappled glazes, mixed in spark-like streaks like the colors in a flame," which seems peculiarly happy; of "Bluish purple of the color of ripe grapes," "Bullrush heads in autumn," "A green like that of onion sprouts or kingfisher's plumage," all of which would apply to one or other of the vessels now in existence.

Julien, in his translation of the Tao-lu, which was written in 1815, says "*on estimait particulièrement les vases qui portaient au-dessous du pied les caractères numériques, i—eul . . .*"

One feature which seems to have attracted general attention is that the only marks on genuine Chün yao are the deeply incised numerals (Fig. 26), and this is the chief reason for connecting these various traditions concerning Chün yao with the pottery we are now considering, which Mr. Charles L. Freer prefers to call "Imperial" Sung.

The theory upon which he bases this epithet is that the pieces marked with the incised or stamped numerals, of which, through his kindness and that of Mr. Samuel T. Peters, I am able to give a complete series from one to ten, all that are at present known, were

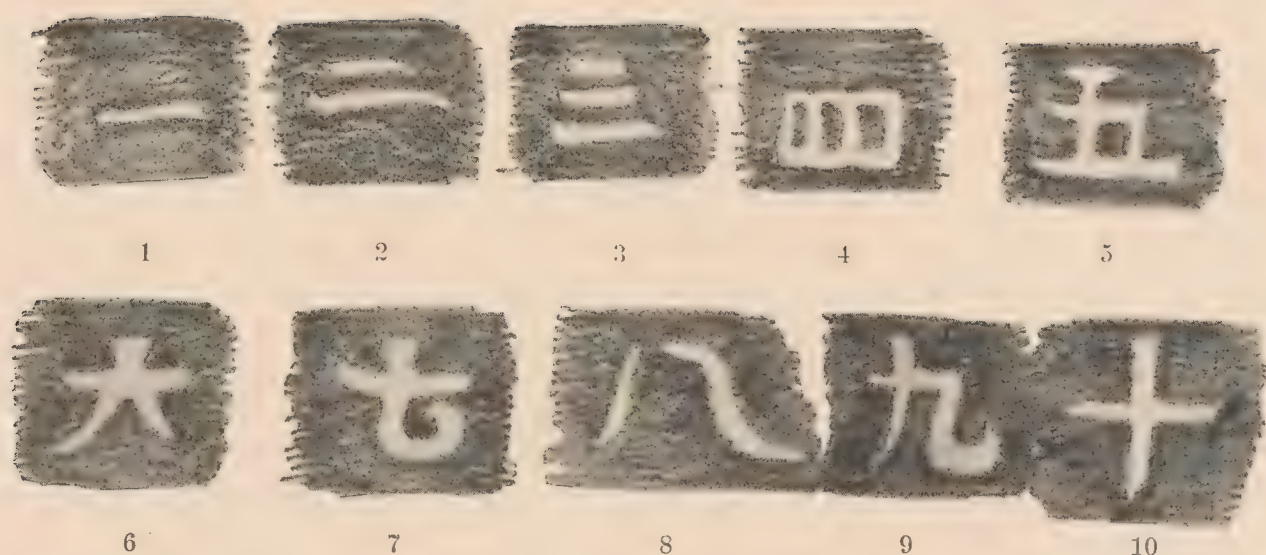


Fig. 26.

made in private Imperial potteries for the personal use of the Emperor and members of the Royal family.

The view held by others is that when the potters of these Imperial kilns were not so employed they made pieces which either were not marked at all, or, incised with a rough semblance of the Imperial stamp, were issued to the world at large. It has been proposed to call these, when of a different clay to the Imperially marked pieces, "soft" Sung, in contradistinction to the other, which is invariably of "hard" clay. So far as our investigation has gone it would appear to have been demonstrated that a few—a very few—pieces of the highest quality exist with every other characteristic of the Imperial pieces save the stamped numeral, and an equally few bear the mark which are not of the Imperial standard, that is, of the very highest, both of potting and glaze.

Mr. R. L. Hobson says that the Chinese give the date 960 A.D., the very year of the foundation of the Sung dynasty in the North, as that of the establishment of the potteries at Chün-chou or Chün Tai in the District of Yü Chou, now Kaifeng-fu, in Honan.

He records that it was imitated in the sixteenth and seventeenth centuries, or even earlier, on stoneware at Yi-hsing and Canton, and on porcelain at Ching-tê-chên in the eighteenth. In Japan, he adds, imitations were made at Hagi, Akahada and Seto from the sixteenth century to the present day. There is a piece in the Walters collection of the type known as a bulb bowl marked san, 3, which also bears the mark Yung-Chêng, proving it to be a reproduction by the potter Tang Ying at that period, 1723-35. This latter mark has at some time been filled in with cement and tinted over. It is thus



described in the catalogue: "The execution is more perfect and the paste whiter and of finer texture; the bottom is glazed, grayish." Numbers 2 and 11 in Case M of the Morgan collection in the Metropolitan Museum of Art, New York, are catalogued as reproductions of this date. An extremely famous piece of this pottery, one of the most celebrated in existence, if indeed it be a genuine example of Chün yao, since it is considered too sacred to be photographed or even sketched, is the statue of Kwan-yin in the Pao-kuo Ssu temple at Peking, mentioned by Chu Yen in the T'ao shuo. Mr. Bushell describes it as having been there, according to the records of the temple, ever since the monastery was founded in the thirteenth century; laudatory verses by the Emperor K'ien-lung are engraved on a screen which stands about it. His account continues:

The figure is about a foot high on a crimson lotus pedestal. The face, right arm, breast and left foot, which are all bare, are of opaque white enamel. The inner garment is of mottled-red brown. The mantle of purest and bluest turquoise; the sleeves bordered with black and lined with yellow; the lining of the hood, which is formed by the mantle draped over the head, is also canary yellow, as are the necklet and beads pendent from it. The tiara is gold and crimson, with an image in front and flowers in relief at the sides. A circular mirror in the right hand, of carved openwork, is enameled dark brown and surrounded by golden flames. The browns have old gold and dead leaf tones. The colors, particularly the crimsons and red-striped purples, are the same as in the finest flower-pots and saucers of Chün yao. The statue is regarded of such miraculous beauty that the legend has sprung up that the Goddess herself descended into the furnace to preside over the firing.

The characteristics of "Imperial" Sung, based on the two or three dozen pieces available for present examination, are:

*Clay*—Heavy, hard, almost porcellanous in consistency and brilliance under a magnifying glass, showing usually dark stone gray, but really a whitish gray with black specks in it.

*Potting*—Very fine and perfect, often very delicate and thin at edges. True in form; *i. e.*, the round vessels are usually absolutely circular. Even; the same thickness is maintained throughout the various parts, as the rims, foot-rings, etc. The proportion of the thickness to the size of the piece varies with admirable discretion.

*Glazes*—Those on the body of the pieces are fine, often thin,

but even when thicker seeming, as it were, elastic; and even when thin, rich. The elastic quality results in "earthworm" or "root" marks which have been described as "short thickish lines often V or pitchfork shaped where the color of the glaze seems more continuous and pronounced"; these are probably caused by a shrinkage of the glaze under the intense heat in firing. On edges, bosses and ornamental reliefs it is often a mere opalescent skin through which the clay shows. Where it is thicker it is sometimes crackled. Where it has been fractured, as occasionally on the foot of a piece, it is translucent and like an opal. The glaze lies on the rounded upper and lower or base rims in a sort of welt.

The under side is covered with a thin glaze brushed on in various tones of olive and brown, often of a rust-red. The glazes are often markedly iridescent underneath as well as on the body above. Numerous spur marks on most pieces, showing the care with which they were fired; these vary from the size of a pin-head to that of a small tack.

*Marks*—Seem, on the finest pieces, to be *stamped* in the wet paste before glazing and firing; when incised, this, judging by a piece in Mr. Peters' collection, was done with a blunt tool before glazing. Never anything but the numerals from 1 to 10 so far as at present known.

*Color*—Is supposed to be produced by cobaltiferous oxides of manganese and oxide of copper in different combinations. This has not yet been proved by analysis, but it is known that the Ming single colors of this genre were so produced. It runs a whole gamut from palest milky blue to deepest lapis-lazuli and from the most delicate peach and lilac to almost black blood-crimson and grape-purple. Often the effects are those of the bloom on a grape or a plum, but oftener the glaze seems to have literally boiled in the kiln, and the colors are so intermingled as to be quite indescribable; the French have abandoned the attempt and speak of it as *flambé*, thereby confusing it with the glaze of Ming porcelains which is more correctly so called, while the Chinese, as we have seen, seem to have resigned themselves to the simile t'su-ssu, meaning the dodder leaf, in which green and yellow are mottled together with something of the dappled effect of these glazes. Perhaps the most felicitous description of the effect is that quoted above, "mixed in spark-like streaks like the colors in a flame."



A comparatively limited variety of shapes is at present known, with marks. That which occurs oftenest is a low tripod bowl usually circular in shape, the three feet being of the familiar type probably derived from an animal mask, and the decorations of the body limited to two bands of flat-headed studs. Among the bronzes in the American Museum of Natural History in New York, collected by Dr. Berthold Laufer in Singan-fu for the Jacob H. Schiff Chinese Expedition of that museum, is a bowl which, though probably at least of so late a dynasty as the Ming, is in form derived from a much earlier period (Fig. 25). This is so frequently the case with ancient Chinese vessels, of which the shapes have descended to the present day practically unchanged, that we may assume it in the present instance. Except for the two lions' heads, which once carried ring handles in their mouths, it is so strongly reminiscent of these Sung tripod bowls that we are reasonably safe in conjecturing that it was from some similar bronze original that they derived this decoration. A strengthening band at top and bottom, riveted on with flat-headed studs, is a device that could hardly have originated in the mind of a potter, but is an obvious expedient with a metal worker to add rigidity where most needed by a vessel of this shape. These pieces are usually catalogued as "bulb bowls," but the same collector to whose judgment we owe so much of our knowledge of this Sung ware believes them to be the saucers to the flower-pots of the types described below (Figs. 29 and 27), in the C. L. Freer and Prince Ching collections.

These bowls display a great variety of coloring, the finest of them perhaps the most splendid effects of which this ware is capable, which is tantamount to saying that in the whole range of Oriental pottery and porcelain there is nothing more superb.

The most beautiful, if one may choose where all are in their way so admirable, are those which outside show the deep violet purples and crimsons to which I have already alluded, often overlaid with milky blue, producing a bloom like that on a ripe plum or a grape, and shot through with flame-like sparks of coral, turquoise or lapis, while inside the color ranges through all the tones of which moonlight blue is capable, from the milky effect of moonlit clouds to the almost purple of a warm tropical night.

A variant of these bowls is that in the J. Pierpont Morgan collection in the Metropolitan Museum, Case M. 10 (Fig. 36), which is



Fig. 27.  
*Prince Ching Collection.*



Fig. 28.  
*Collection of Mr. J. Pierpont Morgan, New York.*



Fig. 29.  
*Collection of Mr. Charles L. Freer, Detroit.*



Fig. 30.  
*Collection of Mr. Samuel T. Peters, New York.*



marked ssu, 4. It is tripod, hexagonal in shape, nine inches in diameter. Outside, including the feet, is plum-purple and gray-blue, which has run a good deal; the glaze is very thin on prominent points and ridges, the clay showing through olive; it is particularly thin on the edge of the rim and on the ribs inside. The rim, which is flattened, has a good deal of the outside purple on this flat surface. Inside, milky blue, which has run into twelve opaque pools at the points where the interior ribs die into the bottom. Underneath the glaze is a fairly even olive which spreads over the inside of the feet. The Tang Ying reproduction mentioned above, No. 126, in the Walters collection, is also of this shape, and another, of unusual raw umber and rouge-red color, in the Museum of Fine Arts, Boston.

Mr. Charles L. Freer's description of his splendid flower-pot (Fig. 29), which is considered in China to be a very perfect example of this rare "Imperial" Sung and is there described as "early moon-light" color, is as follows: Height, 10 inches; diameter at lip,  $10\frac{3}{8}$  inches; at center, 11 inches; at foot, 6 inches.

Its outer base shows incised under the glaze in Chinese character, 1. The base is perforated with five circular holes. It is without spur marks within the basal ring, but the ring itself shows indications of its having rested on spurs attached thereto.

The paste is a very light-colored gray. The glaze shows olive at edge of rim and basal ring.

The body within and without is glazed with rich deep blue, which in turn is covered with an overflow of beautiful light sky-blue.

The glaze is crackled and shows earthworm marks within and without.

A similarly shaped pot was sold at the Hayashi sale in Paris in 1903 with a saucer, i. e., tripod bowl, as "pot and saucer," thus bearing out Mr. Freer's theory. They were also marked 1, and are described as aubergine outside and blue in.

The Comtesse de Béarn's flower-pot, marked 4, shown at the Burlington Fine Arts Club Exhibition in 1911, was of the same shape, purple in color, and had a gilt metal rim, having been broken. One of M. Eumorsopoulos', No. 50 in the same exhibition, marked 4, dappled *clair-de-lune*, was also shaped like Mr. Freer's.

Mr. S. T. Peters has a fine foliated hexagonal flower-pot (Fig. 33): Height,  $6\frac{3}{4}$  inches; diameter, from point to point at top,  $9\frac{5}{8}$  inches; at foot,  $4\frac{3}{4}$  inches.

This is the type of pot that stood in such a saucer or bowl as that in the J. P. Morgan collection (Fig. 36). The rim is the same, flat toward the inside and rolled at the outer edge. Potting admirably fine and true, varying not more than 1-16 inch from point to point in diameter; the inner edge of the rim particularly sharp and finely finished. The ribs and the flutes between them run down into the foot, which is thus the same in plan as the top, on a smaller scale.

The glaze is fine in texture with but few bubbles in it, richly vitreous and iridescent; earthworm marks are not conspicuous.

The color inside and out a gray milky blue, which, where it is thin, has a rich deep moonlight quality, amounting here and there to an almost purple bloom, caused by the clay showing through; on ribs and edges the clay shows markedly olive and golden. In the flutings of the six petals which form the jar it lies thick and milky. The glaze does not quite cover the foot, but lies evenly about it.

The bottom within the basal ring is glazed olive with rusty brown "brush-marks," and is pierced with five clean-cut holes. The mark is very deeply and sharply stamped.

The two handsome flower-pots from Prince Ching's collection, above spoken of, are (Fig. 27) eight inches high and ten inches in diameter. Both are marked ssu, 4, but with different stamps. The potting of these pieces is unusually fine and true, the size almost identical, and they are quite thin at the edge; they ring with a very sonorous and bell-like note. While there is much local variety in coloring, and one is distinctly brighter than the other, they are surprisingly even in effect. The darker is deep blue with purple, sometimes turquoise in the dappling; inside dark moonlit sky-blue. The lighter and more brilliant is milky blue and lilac blossom with much bright coral in minute sparks; brilliant moonlight inside. Both are much dappled inside and out; the glaze is thin on lips and feet, with the resultant olive effect caused by the gray clay under it. Characteristic earthworm marks, more numerous inside than out, for the most part running down from the lips.

The bottoms are very evenly glazed, olive. Five holes in each, the glaze both inside and out stopping sharply and cleanly about them.

Mr. Freer's theory of pot and saucer is born out by a pair of



pots and saucers owned by Yamanaka and Company. These and an identical saucer owned by Mr. Peters are all marked shi, 10. The pots (Fig. 31) are oblong,  $5\frac{7}{8}$  inches high, 8 by  $6\frac{3}{8}$  inches at top, 5 by  $3\frac{3}{16}$  inches at bottom. The saucers are much the most elaborately designed pieces of this ware yet noted (Fig. 34), 2 inches high,  $7\frac{1}{8}$  by  $5\frac{5}{8}$  inches at top. The potting very fine and true, though the pieces vary infinitesimally in size among themselves. The finest pot and saucer are intense purple and crimson and turquoise, boiled and run together with sparks of what the English cataloguers call strawberry, really a coral pink, and here and there a bloom of deep milky blue. This has run down inside, mingling with the prevailing gray turquoise like a water-color wash. All very rich and glowing. One of the saucers is a milky blue inside and out which, thick enough at the bottom and in the corners to be opaque, is so thin in most places as to take on a purplish moonlight quality, caused by the olive clay showing warmly through; another is a blue-gray, faintly olived on the edges, almost celadon in tone.

Mr. Peters has a circular tripod bowl  $9\frac{1}{2}$  inches in diameter which is likewise a bluish-gray celadon with a good deal of crackle and pitted; the bottom, which is unusual in these pieces, is glazed with the same as the body, and the mark, san, 3, is cut with a tool inside one of the feet. The potting is not quite so true as usual, the vessel is not circular, and the rim varies in thickness from one-quarter to seven-sixteenths of an inch.

The same collector's hexagonal flower-pot (Fig. 32) is a quite unusual shape. The mark ssu, 4, is stamped, it would seem, inside one of the six feet. Five and thirteen-sixteenth inches high; at top  $10\frac{1}{8}$  by  $6\frac{3}{4}$  inches. It is finely and very truly potted about three-eighths inch thick. It is covered, bottom and all, with a fine thin gray moonlight glaze, full of dapplings, but even-colored, except where the clay shows through on edges and ridges a strong warm olive umber. It has no "earthworm" marks.

I spoke of the few pieces which seemed to have all the characteristics of "Imperial" manufacture except the mark.

Quite the finest of these, a vessel so fine in make and glorious in color that it seems inconceivable that it should not have been marked, is a cup or bowl (Fig. 28) belonging to the J. Pierpont Morgan collection, but not at present on view in the Metropolitan



Fig. 31.  
*Yamanka & Co., New York.*



Fig. 32.  
*Collection of Mr. Samuel T. Peters, New York.*



Fig. 33.  
*Collection of Mr. Samuel T. Peters, New York.*

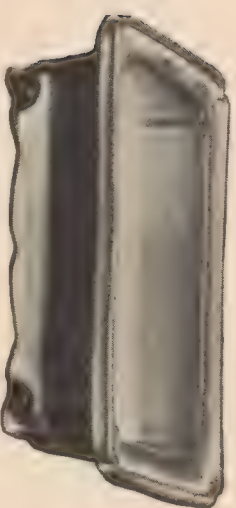


Fig. 34.  
*Collection of Mr. Samuel T. Peters, New York.*



Fig. 35.  
*Collection of Mr. J. Pierpont Morgan, New York.*



Fig. 36.  
*Collection of Mr. J. Pierpont Morgan, New York.*



Museum. It is somewhat egg-shaped,  $6\frac{3}{4}$  inches high,  $4\frac{1}{4}$  inches diameter at the top, and a shade smaller at the foot. Finely and truly potted with a fairly thin rim, deeply ridged inside by the potter's hand while on the wheel.

The glaze is even, fine, not very brilliant in surface but full of minute bubbles and highly iridescent. The color as deep and rich as any piece I have ever seen: purple and blue with passages of strawberry, full of flame sparks of bright turquoise and coral. The inside is deep effulgent turquoise; the rim olive.

The bottom has been glazed olive brown; was too convex to stand securely so has been ground down in the center, showing the bare clay, which is hard and fine in texture, in a circle of from  $2\frac{1}{2}$  to 3 inches in diameter. It is just possible that a mark, perhaps not very deeply impressed, was obliterated in this process.

Another of these is No. 883 in the Morgan collection (Fig. 35). It is a portion of a vase which has been cut down,  $4\frac{3}{8}$  inches high,  $4\frac{3}{4}$  inches in diameter at top, and  $4\frac{1}{4}$  inches at foot. In color it is a gray-blue moonlight evenly distributed except where it is thin on the edges of the flanges. The center of the foot, which has been much ground down, is glazed a clear olive with one fat blob of *clair-de-lune* with a flash of purple in it. The condition of the foot enables one to observe the clay with great accuracy. It is remarkably thick, very dense and heavy, and seems a stone-gray with minute pits in it which give the effect of black specks, though these may be actually minute fragments of darker material. The glaze has flown, from the grinding of the wheel, in splinters as if very brittle.

Yamanaka has another of these cut-down vases identical in size and shape, but much richer in color, a deep plum with crimson flame sparks in it boiled with milky blue.

Among the pieces stored in the closets below the wall cases in the Morgan collection is a whole vase of the shape of those from which these two pieces have been cut down—obviously based on an ancient bronze form with four flanges on the neck, body and foot; very heavy and somewhat inelegant. The glaze is rather dull, crackled and full of bubbles, as if it had boiled furiously, but of an even gray *clair-de-lune* with no variety or translucency. Under foot it is glazed olive with a blue tinge in the center, and like the other two pieces has no mark (Fig. 37).

I have probably described pieces enough to give my readers

a fair notion of the extraordinary beauty of the various color schemes exhibited by this pottery, a variety so great within the compass of a single piece that the attempt to reproduce it by a colored plate has reluctantly to be abandoned.

At the same time I realize keenly how well-nigh hopeless is my attempt to give a notion in mere words of the brilliance, intensity and variety of these superb glazes.

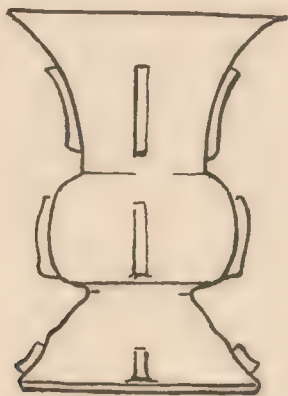


Fig. 37.

#### AN EARLY FORGER • BY WILHELM R. VALENTINER \*

**T**HE authorship of the picture representing Pilate Washing His Hands, owned by Mr. John G. Johnson, of Philadelphia, and herewith reproduced (Fig. 38), has long been a matter of question to various critics, who found in it a remarkable intermingling of Northern and Italian elements. In the collection of the Earl of Dudley, from which the painting came, it bore the name of Hendrik Goltzius, an untenable attribution to be explained only by a recognition of resemblances to Dürer prints, by which Goltzius was influenced, and of relationships with Italian art likewise observable in his works. Of the clumsy imitation of Michael Angelo in Goltzius' paintings, of the stiff uninspired compositions of his prints, and of his human types especially, there is here nothing at all to be seen.

A picture of the Presentation of Christ to the People, in the collection of Mr. Henry Walters at Baltimore, is unquestionably from the same hand, as even the reproduction shows (Fig. 39). As the measurements almost coincide, it probably belonged to the same

\* Translated by Mrs. Schuyler van Rensselaer.



series representing the Passion of Christ. This picture also is attributed to Hendrik Goltzius. In both pictures the conception of the scene is dramatic although not very profoundly felt. The types are burly and ugly, and the Christ is not essentially differentiated from his companions. The drawing, one sees at once, has been influenced by the style of the prints of Dürer and his contemporaries, particularly as regards the grotesque figures of old men and the angular twig-like folds of the garments. Peculiar to the artist, however, are the diversified, pictorial grouping, the excellent coloring, and the lighting dependent upon strong contrasts. In both pictures the admirably harmonized colors of the costumes strike the eye. Beside the red-browns and warm yellows of the other figures (in the picture of the Johnson Collection) the shining steel corslet of the *landsknecht* and his white undergarment stand out brilliantly. Almost more brilliant still is the painting of the two foreground figures in the picture of the Walters Collection, built up with similar colors. Here also is a luminous red-brown (in the mantle of the soldier with a parti-colored feather hat) contrasted with white (in the costume of the old Pharisee with a yellow cap) and standing out against a general dark-brown tone. An effective illumination, accentuating the most important figures, gives the scene relief and at the same time a gloomy feeling that accords well with a scene from the Passion. The chiaroscuro, like the red-brown tones, recalls the paintings of the great Neapolitan master, Ribera, and the picturesque costuming of the soldiers his nearest counterpart in the Roman school, Caravaggio.

With these two pictures must be named two others which were in the market some time ago and are attributable to our master. One (Fig. 40) represents Christ Before Caiaphas and might be another member of the same group did not the vertical measurements differ—a fact which may, however, be explained by a shortening of the panel at the top. It was, in the Sedelmeyer auction, attributed to the School of Dürer. The other, for sale at an earlier date in Munich, likewise represented a scene from the Passion, and was called a Lucas van Leyden, on the strength of a monogram *L* which, indeed, resembled that of the Leyden master although the composition itself showed not the slightest analogy with his works.

Evidently, these are attributions enough for a group of pictures



Fig. 38. LUCA GIORDANO: CHRIST BEFORE PILATE.  
*Collection of Mr. John G. Johnson, Philadelphia.*





all of which, as I believe, come from the hand of a single Italian—Luca Giordano (1632-1705).

This versatile master was famous in his time as an imitator of the most diverse painters, as is fully recounted in the best contemporary source—Bellori's *Vite de pittore, scultori et architetti moderni*—from which we quote, in a literal translation, the passage in question:<sup>1</sup>

“As we have spoken in another place of the ability [of Giordano] to imitate the manner of the best painters, I have only to add how Francesco di Maria and the Cavalier Giacomo Farelli were called by the Prince of Sonnino to judge in a critical manner a painting supposed to be one of the most beautiful works by Tintoretto. When Giordano was called as a third party, he began to smile and, having taken away from the frame a small piece of wood, he showed them there his own name with the date, upon which his competitors were very much confused. But if his ability to imitate the manner of others, with so much frankness and in such a resolute manner, causes one to marvel, what he did to the Prior of Certosa must seem more marvelous still. The Prior asserted absolutely that Luca Giordano might be able to counterfeit the style of every painter, but not that of Albrecht Dürer whom he esteemed above all other painters. He bought for the price of 600 scudi an old picture on panel as the work of Dürer. On it was painted, with many details, the story of the Adoration of the Magi. The Prior boasted to Luca Giordano that this painting had been approved as an original, even by professors, whereupon Giordano asserted that it had been painted by himself, in proof of which he showed him his own name hidden on the back of the board. The Prior, seeing that he had been tricked, had Giordano summoned to court, in a lawsuit which was very celebrated at that time, asking to be reimbursed for the money which he had spent believing that the panel had been painted by Dürer. When the lawsuit came up before the tribunal of the Sacro Romano Consiglio, it was decided in favor of Luca, of whom it was said that it was a meritorious thing to have so well equaled the wonderful ability of Dürer. At the same time, the above-mentioned Prince of Sonnino, in order not to hurt the Prior any more than was necessary, bought the painting himself for 600 scudi, as he admired it greatly, and it is now shown as a very rare thing to the dilettanti

<sup>1</sup> Edition of 1728, p. 380.



and professors as a work by Dürer, although it is made known to them, in a confidential way, that it is a work counterfeited by our Giordano. And it is reasonable that such a thing should be worthy of admiration, when one considers in what a marvelous manner a style so minute and difficult was imitated."

A picture that well illustrates this story is at present in the possession of Böhler and Steinmeyer in New York (Fig. 42). A panel 32½ by 36 inches in size, it portrays the Healing of the Lame Man, and on the gateway arch that enframes the scene bears the well-known Dürer monogram. Nevertheless, in the shadow at the left the artist makes known his real name by means of a signature in small letters, written vertically so that it may easily be hidden by the frame: *Luca Giordano 1653*.

The imitation of Dürer is, in fact, very successful. Quite in the spirit of good forgers, the whole composition is not copied, but certain figures are brought together from several of the works of the prototype, and the rest are freely designed in his manner. Almost every individual figure seems Dürer-like at a first hasty glance, but only the Pharisee on the right side and the spectator at the extreme left are, as far as I can see, directly borrowed—both from the print of Christ Before Caiaphas (B.6) in the series of the Little Passion. The architecture—the half-ruined Renaissance buildings which open a vista toward other groups farther back—is also Düreresque, recalling compositions from the life of the Virgin; and so, in a certain sense, is the coloring with its pronounced local notes—a lively red-brown, grayish purple, and white—despite the fact that the color combinations seem less variegated than is ever the case with Dürer and are more uniformly relieved against a dark-brown background. In spite of this astonishing adaptation to the style of the great Northern artist, the Italian may nevertheless be recognized by our modern eyes. In spite of all the Düreresque draperies, the figures move with an Italian liveliness and gesticulate with a pathos foreign to Dürer, while at the same time the superficially dramatic expression of the countenances does not attain to the expressive seriousness of the great Nuremberger.

It is not difficult now to see that the painter of this picture is also the creator of those in Mr. Johnson's and Mr. Walters' collections and of both the related paintings. Here also we find the same intermixture of Northern and Southern peculiarities of style, the



Fig. 39. LUCA GIORDANO: THE PRESENTATION OF CHRIST.  
*Collection of Mr. Henry Walters, Baltimore.*







Fig. 40. LUCA GIORDANO: CHRIST BEFORE CAIAPHAS.  
*Sedelmeyer Sale, Paris.*



Fig. 41. LUCA GIORDANO: SOLDIERS THROWING DICE.  
*Lepke Sale, Berlin, March, 1913.*



same borrowings from Dürer cleverly transposed into a personal baroque style, the same predilection for grotesque types of age and for hard folds of drapery running off into twig-like Gothic curves.

It is characteristic also that, in the one case as in the other, the artist pilfered especially from one of Dürer's prints, which perhaps he himself owned—that is, from the above-named Christ Before Caiaphas of the Little Passion. The same Pharisee-type which he introduced at the right in the Healing of the Lame Man, and which represents Caiaphas in the Dürer print, he utilized for Caiaphas in the Sedelmeyer picture; and from the same print that supplied him with the spectator at the left in the Böhler picture he took the Christ of the Johnson and Sedelmeyer examples.

Furthermore, his acquaintance with the next print of the Dürer series, the Christ Before Pilate, should be noted. From this are taken the armored *landsknecht* and the position of the hands of the old scoffer in the Sedelmeyer composition, as also the armor of the same *landsknecht* for the soldier in the picture of the Johnson Collection.

Finally, the coloring also betrays the same master—the special love for red-brown and white, the contrasts of light and dark, and the deep-brown shadows.

If, now, we assume that these scenes from the Passion are the work of Luca Giordano, the *L* on one of the pictures explains itself as referring not, as has been supposed, to Lucas van Leyden but to the Italian Luca.

Still another picture, with soldiers throwing dice, which was sold at the Lepke auction in Berlin in March, 1913, may serve as a completing link in this chain (Fig. 41). As is easily perceived, here again we have to do with the painter of the scenes from the Passion, who in this instance utilized for a *genre*-picture an analogous composition and several of its figures, almost exactly repeating, it should be noted, the white-clad youthful soldier and the ugly old man. This picture, moreover, has rightly gone by the name of Luca Giordano—a name that bears witness either to a valid tradition or to a thorough knowledge of the master, for in his popular works Giordano is not known as a painter of social scenes. But, in fact, this love for *genre*-like subjects taken from camp life, which we have observed in the Passion pictures also, fits well into Giordano's development as the sources make it known to us.



Fig. 42. LUCA GIORDANO: THE HEALING OF THE LAME MAN.  
*Böhler and Steinmeyer, New York.*





The date on the picture of the Healing of the Lame Man, 1653, informs us that in all these works we are concerned with the painter's youthful period. The precocious artist was then twenty-one years of age and was living in Rome, after having passed through a course of training under Ribera at Naples, his place of birth. In Rome at the outset, as Bellori relates, he copied especially from Raphael, Michael Angelo, and Caravaggio, before becoming the fellow-worker of Pietro da Cortona, by whom he was impelled in a new direction. Most interesting of all to us is the reference to Caravaggio, the prime master of soldier scenes and *genre*-pictures with a few figures at three-quarter length, of the same sort as the Lepke picture. Caravaggio and Ribera are the two artists of whose tendencies the Passion pictures likewise remind us. So it cannot surprise us to discover as their author a pupil of the one, a follower of the other.

It is known that after this early development Luca Giordano passed through a number of phases. In Rome, under the influence of Pietro da Cortona, he became one of the most prolific of fresco painters; at Venice, influenced by the works of Tintoretto and Veronese, he suddenly changed to a silvery-pale, transparent way of painting; and then, during fifty years spent at Naples and as court painter to Charles II and Philip V at Madrid, he produced an immense number of mural and easel pictures which have always, it is true, a certain coloristic interest but oscillate between too many styles to excite intense pleasure. Luca Giordano's is not a remarkably attractive artistic personality. His industry was wonderful, but he found work and the struggle for fame too easy. Therefore, he lacked distinctive character, and the easier the treatment of extraneous impressions became for him, the less profound grew his perceptive power. When he had breadth and compass at command, as in his frescoes, he shows at his best—better than in the easel pictures of his later time. Of these one might demand, if not more care in execution, at least a greater individualizing of the figures.

It is true that, spoiled by the great personalities of *quattrocento* and *cinquecento* painting, we are inclined to measure the artists of Giordano's day by a false standard. The times were different, in that prodigious tasks were imposed upon decorative painting and the minor arts and crafts, while interest in artistic individuality fell



into the background. A painter of Giordano's exceptionally pliant temperament then played his part well—a painter who, without much reflection and in accordance with the demands of the current mode, could easily, as though in play, accomplish the most extensive tasks. He was nothing more than a handicraftsman, distinguished from a decorative painter of to-day only by a facile, genuinely Italian imagination and the fact that he built upon a glorious tradition of three hundred years. With his later works we stand at the opening of the eighteenth century, the great century of conventional decorative painting. In those early pictures which go back to the middle of the seventeenth we still feel the striving toward a pronounced, characteristically baroque individuality, even though it reaches no farther than to a clever imitation of great Renaissance masters.

May 6, 1913.

*To the Editor of ART IN AMERICA.*

Dear Sir:

In the April number of ART IN AMERICA there appeared an article by Mr. W. Roberts on "Two Conversation Pieces by Hogarth." I was especially interested in the article, as one of the pictures described—Hogarth's "Fountaine Family"—belonged for some time to me, I having purchased it some years ago from my friend Mrs. Fountaine of Narford.

There is only one criticism that I would like to make on Mr. Roberts' admirable article. In his concluding sentence, he conjectures that the picture, which in this composition is being shown to Sir Andrew Fountaine by Christopher Cock the auctioneer, may be "the small, but very fine picture of a mythological subject by Nicolas Poussin," to which Waagen refers in his notice of the Narford collection. This surmise is not correct. The Nicolas Poussin which Waagen praised represents the Young Bacchus being attired by Cupids, and is certainly not the picture in Hogarth's "Fountaine Family." I recently bought this Poussin at Narford; and it is still in my possession.

I do not believe that the canvas that Cock is showing the baronet is either by Claude or by Nicolas Poussin. I believe it to be a work of Gerard de Lairese.

Yours truly,

R. LANGTON DOUGLAS.



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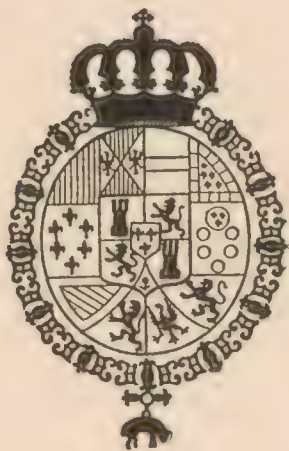
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